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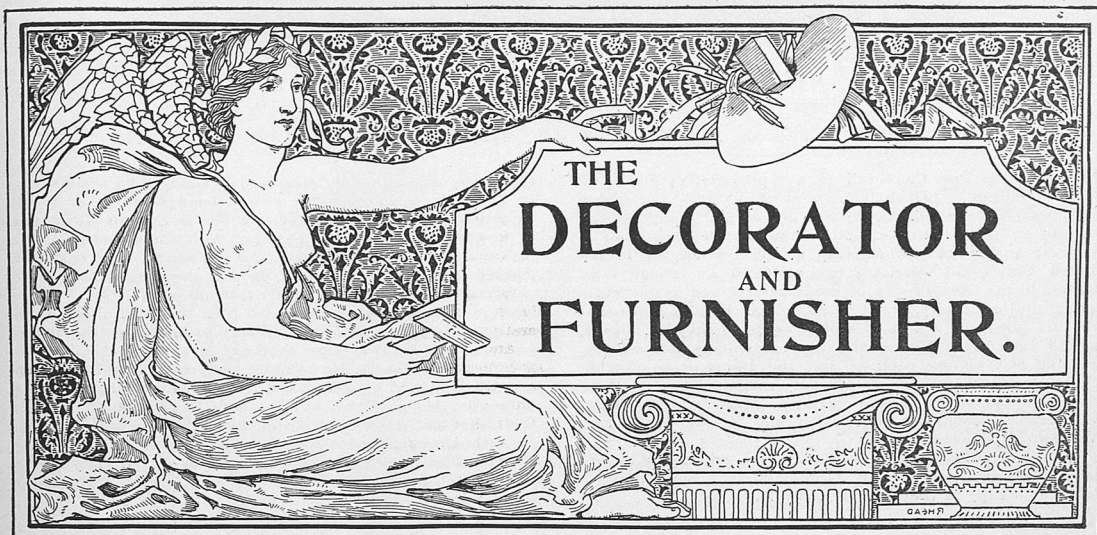
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THE Third Semi-Annual Exposition of the American Furniture Manufacturers' Association took place on the 11th of July, and will remain open until the 6th of August. The exhibits cover a total of 250,000 square feet of floor space, and embrace the fall styles from 250 leading factories East and West. No one who has not visited this colossal display of furniture can form the least idea of the magnitude, variety and artistic perfection of the various lines exhibited. There are hundreds of new styles in Sheraton, Chippendale, Adams, Talbot, Heppelwhite, Louis Quinze, Louis Seize, and Empire, parlor and reception room suites, center divans, cabinets, folding beds, chamber suites, sideboards, chiffoniers, bureaux, chevals, dressers, easy chairs, dining chairs, metal chairs, fancy chairs, tables, rockers, ladies' visiting desks, sofa beds, music cabinets, brass and iron bedsteads, divans, lounges, hall stands, pedestals, Morris chairs, office desks, bookcases, china closets, buffets, easels, shaving stands, reclining chairs, reed goods, bamboo effects, gold and enamel furniture, poker tables, children's chairs, cribs, baby carriages, invalid chairs, revolving bookcases, refrigerators, screens, fancy stools, hanging racks, chests, etc., etc. There is spread before the eye of the visitor every possible variety of modern furniture in all styles of design and at all prices. It is a matter of regret that only dealers are admitted, for the display would furnish an impressive object lesson to the general public that would undoubtedly develop taste and awaken a desire for the home enrichments here exhibited.

IT was feared by many at first that the fine arts exhibit at the World's Fair would be, perhaps, its weakest feature, because of the fact that art in America is yet too young to have produced many works of great merit, and because the Exposition is to be held so far from the great European storehouses of art treasures that it was believed doubtful if any considerable number of them would be exhibited. So far from this being the case, however, it is now certain that the art exhibit will be one of the most complete and splendid that visitors to the Exposition will have the privilege of seeing. This is due to several considerations. European nations, as well as all others, are taking an extraordinary interest in the Exposition. There is a commendable rivalry among those richest in art productions in the matter of making a creditable exhibit. They have come to recognize fully that the United States is by far the best market in the world for the products of the painter and the sculptor. Added to these reasons are the very efficient efforts of agents of the Fair to enlist the interest of foreign nations in the making of exhibits in all lines, and particularly in the art division. Supplementing the good work done in this direction by a number of Exposition special commissioners, Chief Ives, of the Fine Arts Department, has made two trips to European nations, with the result that from each one an art exhibit of exceptional merit is forthcoming.

IT is expected that there will be a representative display of the products of British industry at the World's Columbian Exposition to be held in Chicago in 1893, and it may be well to point out to intending exhibitors that nothing but goods of the best quality of workmanship will find a market in the United States, as Americans can undersell all foreign competitors in the cheaper sort of manufactures, and in particular agricultural machinery, furniture and glass. English goods that will find customers will be chevots, tweeds, homespuns, alpaca, poplins, both table and wearing linen, machinery for weaving, spinning and mining, cabinets and the higher grade of ornamental furniture, cut glass, jewellery, tiles, gold and silver work, and fine art in metals, carriages, tapestries and decorative stuffs, mosaics, stamped leather and Minton, Derby and Wedgewood porcelain ware.

British manufacturers have decided to participate in rendering the Exposition worthily representative of the high position they occupy in the commercial world.

A MAGNIFICENT specimen of bronze casting, cast in Tokio in 1885, has the lower section decorated with lotus leaves and flowers, applique, with water in relief. Above this, from a rock-work base, rises the shaft of the vase, which is encircled by a spiritedly modelled dragon. The shaft is covered with representations of ancient coins and with tortoises in relief. The body of the vase has elephant head handles, finely finished with the graver. On the front is a reserved panel, with a representation in relief of a boat sailing up Yeddo Bay, the sail being decorated with characters of Japan in a circle. On the back is a similar panel, upon which is a scene from early Japanese history. The other portions of the body of the vase are covered with figures of tortoises and clouds in relief. The cover, or upper section, is decorated with cranes and clouds in relief, surmounted by rockwork, on which stands a spirited figure of Shoki, the demon expeller, driving the imps of sickness from him. The height of this exquisite piece of modern decorative bronze is 9 feet 3 inches, and the diameter at base 8 feet 4 inches. The price is \$2,500.

THE mistake of thinking an artistic fabric is necessarily expensive is fast dying out, thanks to the more general study of the canons of art. Take for instance, Bolton sheeting, which can be dyed in dull soft shades of red, olive, blue or russet, though its original unbleached hue is good in itself. It is suitable for either window or door drapery, hanging as it does in graceful folds, and lending itself readily to different styles of ornamentation. The fabric may be embroidered, or a velvet frieze of the same shade may be embroidered, applied, or applied plainly, or with the lower side edged with a row of small Turkish coins. When embroidery is used the pattern ought never to be copies of natural objects, but conventionalized fruits and flowers, arabesques or geometrical figures, things having a certain largeness of style and showing no fine pretty work. Let that be reserved for personal ornaments and table doilies. Here are needed such designs as fall into each other pleasingly and repeat the pattern; not those which are mutilated when caught into folds. For these reasons circles, ovals, crescents, scroll work and the Greek key are deserved favorites. The lily and the pomegranate are desirable patterns.

THE two most perverse and uncompromising obstacles to woman's penchant for household decoration are the piano and steam radiator of modern invention. She has put petticoats on her lamps, founces on her footstools, sashes on her chair backs, and neckties on her vases, but the grim aggressiveness of the radiator and the rigid uprightness of the piano have been proof against her blandishments in their integrity of ugliness until recently, when a clever woman did what all the women are wondering now that they did not do sooner, put an apron on the heater, and a stole on the piano. Above the radiator pipes are fitted two shelves on brackets and on these are arranged with a woman's happy knack of careless grace a few loops, a bit of bric-a-brac, an odd clock, a photograph, a rose jar, or a vase of flowers. From a brass rod along the edge of the lower

shelf hangs the apron curtain of softly shimmering shadow silk, or dull velours embroidered with a band of color, or if the women be the happy possessor of a bit of Eastern fabric, rich in a wealth of color and gleaming with threads of gold, this makes a most effective hanging for the heater. The curtain is divided down the centre, and on cool days, when heat is imperative, it is pushed back either side out of the way.

And the stole, which emanated from the fanciful soul of an aesthetically pious damsel, which may be laid along the top of an upright or thrown across the body of a baby grand piano, is of heavy white silk, its brocaded pattern embossed or outlined with gold cord or thread, and its notched ends finished with bullion fringe. It should be cut a trifle longer than if made for the tallest and stateliest priest of the church militant, interlined with buckram, and sloped out exaggeratedly at the neck. Heavy white corded silk is sometimes used and embroidered with passion flowers in gold.

ONE cannot obtain better results in low or high relief, or in the figure complete, than when one models with the hands; all the sculptural. Delicately the artist may model with a tool, the scroll, interlacing or ribbon. He may take the pliable material and coax it into any shape his fancy may desire, the limit only being reached when the imagination ceases to animate. Here are original designs executed free hand, which demonstrate the inventor's thought as well as facility. The styles of the early masters in wood-work, ivory, tapestry and leather are recomposed and adapted, and in the coloring there is evidence of the most artistic treatment. Tones rich, and full of delicate blending, warm the surfaces of the most exquisite designs, Mosaics, textile effects, embossed fruits, flowers and holders, Work in which the great painters of the seventeenth century delighted are plentiful. Surely architects may find in these effects suggestions and facts from which they may choose any desired effect for the parlor, boudoir, hall, or library, cathedral, theatre, hotel, or monumental structure.

SHAKESPEARE'S bequest to his wife of his second best bed has passed with a bit of post mortem ungallantry which has dimmed his fame as a model husband, but to-day that "second best bed" would be a very handsome bequest, not only that it was Shakespeare's, but because it was doubtless a "tester" for which there is a craze. All the old four posters which our grandmas sent to the garret are on their way back again to the model bedroom. With all our rage for ventilation and fresh air we no longer fear the bed curtains, which a few years ago were supposed to foster disease and death; because the model bedroom can be now furnished with an inlet ventilator for admitting the fresh air from without, as well as an outlet one for permitting the egress of the air. Each gas bracket is provided with a pipe placed above it and piercing the wall, through which the product of combustion is carried out of the house. This is a late sanitary improvement in London, and is being introduced in New York. As for the bed curtains, they are hung on rods with brass rings, no canopy on top, so that the curtains can be shaken and dusted freely. This is a great improvement on the old upholstered top, which recalls Dickens' description of Mrs. Todger's boarding house, where at the top of the stairs "the odor of mant generations of dinners had gathered and had never been dispelled," so the unpleasant feeling that perhaps whole generations of sleepers had breathed into the same upholstery overhead, used to haunt the wakeful in old English inns to the murdering of sleep.

IN a beautiful stained glass window of French design the principal figure is that of a semi-nude woman, symbolizing the republic, bearing in her right arm a winged Mercury. In the foreground is a figure of a native woman of South America holding in her hand a cockatoo. In the background are the soldiers of the republic, bearing their banner, on which is emblazoned the cap of liberty.